

KERAMIC STUDIO

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"Make hay while the sun shines."



OME things can not be insisted upon too much; every year and many times in the year *KERAMIC STUDIO* reiterates the advice to make a summer portfolio for winter use. Go to work systematically as soon as the earth begins to put on its gala dress of flowers and greenery. Begin with the first flower that comes, put at the top of the page—Snowdrop, Hepatica or whatever it may be. Make first, if you wish, a panel of flowers massed, marking only the general characteristics of shape, color and mass of light and shade. On the next page make a careful outline drawing of the entire growth of one plant from the root up. Then draw in detail and with exactness the separate parts, noting everything possible, every peculiarity—the corolla, calyx, pistil, stamen, leaf, stem, bud, seed and root, top and side and back view of each and cross section when possible. Then take each part and make it into an ornament to be used for design, conventionalizing and simplifying, and making each ornament symmetrical, that is, having both sides alike; then try two or more parts combined to make an ornament. Sometimes the flower, stem and leaf, or some other combination can be used without making any symmetrical ornament of it, drawing in outline and flat tones and repeating at attractive intervals.

Try a few ornamental borders from these motifs in black and white and various color schemes or make a design for some ceramic form. Do not force your ideas but draw only what suggests itself to you as a good arrangement, then leave a blank page for suggestions that may come to you later and start a new page with the next flower that blossoms.

Do not confine your efforts to the ordinary and well known flowers—everything that comes your way is fish for your net and often the most unusual forms are found in weeds and other wild things heretofore unnoticed.

CLAY IN THE STUDIO

(Ninth Paper.)

Charles F. Binns

WE will not close the instructions in clay work without allusion to casting as a method of production. There is no intention here of arguing in defence or condemnation of casting. It is a fact which may be defended by those who use it and our space at the present time is too valuable for academic discussions. As in everything a beginning must be made in the right place and right way and the early steps made clear. A mould is a necessity and instructions for working in plaster have already been given. These will not be repeated here but so much knowledge will be assumed.

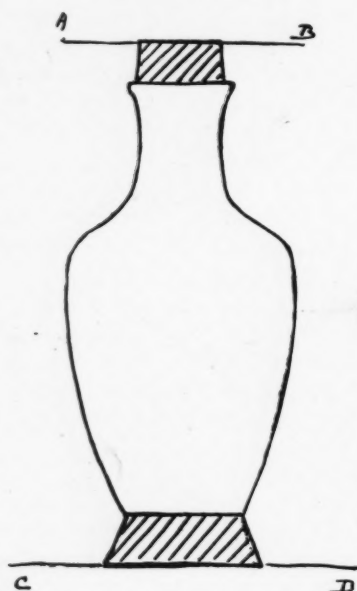
The design for a vase or other piece is prepared on paper and a turner must be employed to shape a model, exact in outline, on his lathe, either in hardwood or plaster. This model should have a small, spare piece added to its height about half an inch in length and about a quarter of an inch smaller than the diameter of the top to which it is attached. For the bottom a disc must be turned like a truncated cone. Height one half

inch, smaller diameter same as the bottom of the vase, larger diameter one inch greater. This is for use in making the bottom mould. A reference to the sketch will explain the point. The two shaded portions are the additions, for convenience of moulding only, be it understood, the bottom one must be loose or only attached by the slightest of means, the top spare is better if it be turned out of the same piece as the vase and is of course permanent. A cradle of soft clay is now prepared upon a level surface, preferably a sheet of glass, and the vase laid down and pressed into the clay until the axis is perfectly horizontal. A simple way of performing this is to find the center of both top and bottom and with a sharp pair of dividers measure these two centers so that both shall be exactly the same height above the glass. The dividers are now passed entirely around the vase, one point resting upon the glass and the other against the vase. By this means a long scratch is made on the model which divides it into two equal parts. This must be carefully done for it is clear that if one part be the least bit larger than the other the resulting mould will overlap so that the model cannot be extricated.

The model must be buried so that one half is only seen. This may be done with soft clay or two thin plates of plaster may be cut to fit, one on each side. The latter makes the best job but is a little more troublesome. In either case the two ends of the bed must be cut to the lines A B and C D. Upright on these lines two plaster plates are set and the whole is bound around several times with thick cartridge paper and held with twine. There is now a deep trough at the bottom of which lies the half buried vase. Plaster is now mixed and poured so as to cover the vase about one inch. This will set hard in a few minutes and the whole thing may be taken up. The paper is removed and the cast turned over. It is well now to remove the vase carefully from its cradle, take away the clay bed and turn up the face of the half mould. In the edge of this two or three small hollows must be made to secure the interlocking of the other half—these are called "natches," probably a corruption of notches—and the vase is carefully replaced. The half mould and the vase are now thoroughly sized with the soap solution and reinclosed in the paper. A second mix of plaster is poured and the second half of the mould formed. For the bottom the mould is tightly bound with twine and turned upside down. The loose bottom piece is removed, natches cut, paper bound round and plaster poured, all as before, not forgetting the sizing. We have now a mould in three pieces, two halves and a bottom. The model is taken out and set aside, it is of no further use.

This mould can now be dried and used for casting but it would soon wear out and the whole process would have to be repeated. The usual plan therefore is to make a "case" or reverse of each part of the mould so that new moulds may be run as often as needed, with the minimum of trouble. The process of casting is long and somewhat intricate to describe. A visit to a good mould maker or a course of instruction is the shortest way to learn. The mould already described can be used, of course, casing is only an expedient for repetition. While the mould is drying the slip should be prepared. The mixture already given will serve, in fact it is best to use the same clay for all purposes if possible. The mixture for casting, however, should not be so plastic as one for throwing or building; the

plasticity which is an advantage for the latter is the reverse for the former. A very plastic slip will be slow, long in setting and wet to handle. A certain amount of plasticity is necessary but not too much. The mixture in question is a compromise, it is plastic enough to work and free enough to cast. Slip is the better for age. A white clay on being stored in slip shape will assume a bluish color and often acquire a strong smell. This is no detriment, in fact a potter prefers his material in this condition. If an old whiskey barrel can be procured and filled with slip it will be an advantage. A good store is a great help. A stout stick for stirring should be provided, a pitcher or two, a flour sifter with the wheel taken out and a long handled dipper. After making and becoming somewhat aged the superfluous water should be dipped or drawn off and the thickened mass thoroughly stirred. One of the pitchers is now filled, the slip being dipped up and poured through the flour sifter to arrest lumps. It will probably be found somewhat frothy and the air bubbles should be worked out. This is done by pouring slowly from one pitcher to another, pouring carefully down the side so as to break the bubbles and avoid causing more.



If the bubbles prove obstinate, as they sometimes will, a little of the slip should be poured into a bowl and thinned with water, then, with a badger softener or other large soft brush the whole interior of the mould is mopped with slip. The mould is now put together and tied with twine and the slip is poured carefully in at the top. It is filled to the brim and at once the slip is seen to settle down. This is caused by the absorption of water by the plaster. The mould is filled up again and again and then the edge may be examined to see what thickness of clay has accumulated. The thickness of a piece of pottery should be always proportioned to its size. When the proper thickness is reached the mould is carefully lifted, be quite sure that the bottom is held firmly, and the contents poured back into the pitcher or barrel. It should be turned mouth downward for a while to drain and then the lip of the vase, all round the spare edge, should be gently pushed away from the mould. This serves two purposes, it assists the vase in its separation from the mould and it informs the operator of the kind of release he is to expect. Moulds and clays behave differently, some cling obstinately to each other, some part company with readiness. The first cast from a new mould is nearly always bad. The inner face of the mould always has some of the size upon it and this prevents a uniform absorption. It is therefore

a common practice to make a rough filling, pouring slip in and out and opening the mould at once to remove the soft clay. This saves time but is a small test of courage for it appears to involve the loss of the first piece. When the mould, with the contained vase, has stood say ten minutes, bottom upwards, the bottom mould may be gently detached and laid aside. After a few minutes more the halves may be gently separated and the vase taken out. Extreme care is necessary at this stage. Cast clay is very tender, many times more tender than plastic clay, and must be handled very gently. The vase must be set on a dry bat and put aside to become hard. It requires some resolution to refrain from attempting to finish a soft piece but the endeavor must end in disaster. The work, positively, must not be touched until it is perfectly dry. The exceptions to this rule are when the clays are to be changed in shape or painted with slip, or perforated. These are done while the piece is moist. When quite dry the spare piece may be cut off, the seams rubbed down and the whole finished.

A few words here on the faults developed in casting. Pinholes are caused by air bubbles and have already been mentioned. If the cast cracks in the mould it may be because the body is not plastic enough or that the flint and feldspar are too coarse. In the former case add a little ball clay, in the latter endeavor to procure a finer brand of material or use a finer sieve through which to strain the slip. If the clay holds fast to the mould and will not be separated without damage the mould is probably too hard. This is governed by the amount of dry plaster added to the water when making the mould or, possibly, to the plaster being poured before it was ready. For casting moulds a pound of plaster to a pint of water is enough, for moulds used in pressing plastic clay this may be increased to one pound, six ounces to the pint. In pouring casting moulds the operation should be delayed as long as possible. Allow the plaster to thicken until it can only just be poured smoothly and the moulds will be "kind" and mellow.

In burning cast ware it should be remembered that pottery made this way shrinks considerably more and will stand a higher heat than pottery made by hand.

STUDIO NOTES

Miss E. E. Page, of Boston, Mass., went to Europe on June 19th for art study and travel.

Mr. Charles Volkmar is building three kilns at his Metuchen N. J. pottery, for different kinds of work. Besides his well known art pottery he expects to turn out artistic work in plastic tiles and enameled terra cotta. His son Leon Volkmar will work with him.

Miss Emily Peacock will teach enameling on metal during the summer at the Guild of Arts and Crafts, East 23d Street, New York.

TREATMENT FOR SWEET PEAS

F. B. Aulich

FIRST painting: Paint in the background with Albert Yellow, Yellow Green, Yellow Brown and Olive Green in the dark parts, wipe out the lights with a No. 5 pointed brush, shade the light flowers with Grey for White Roses, the others with Aulich Rose and American Beauty color, the leaves with Yellow Green.

For the second and last painting use the same colors over again, pad the entire surface so that all colors blend, and then finish them with a thin pointed brush which we call a stemmer, used for stems and the fine lines.



SWEET PEAS—F. B. AULICH

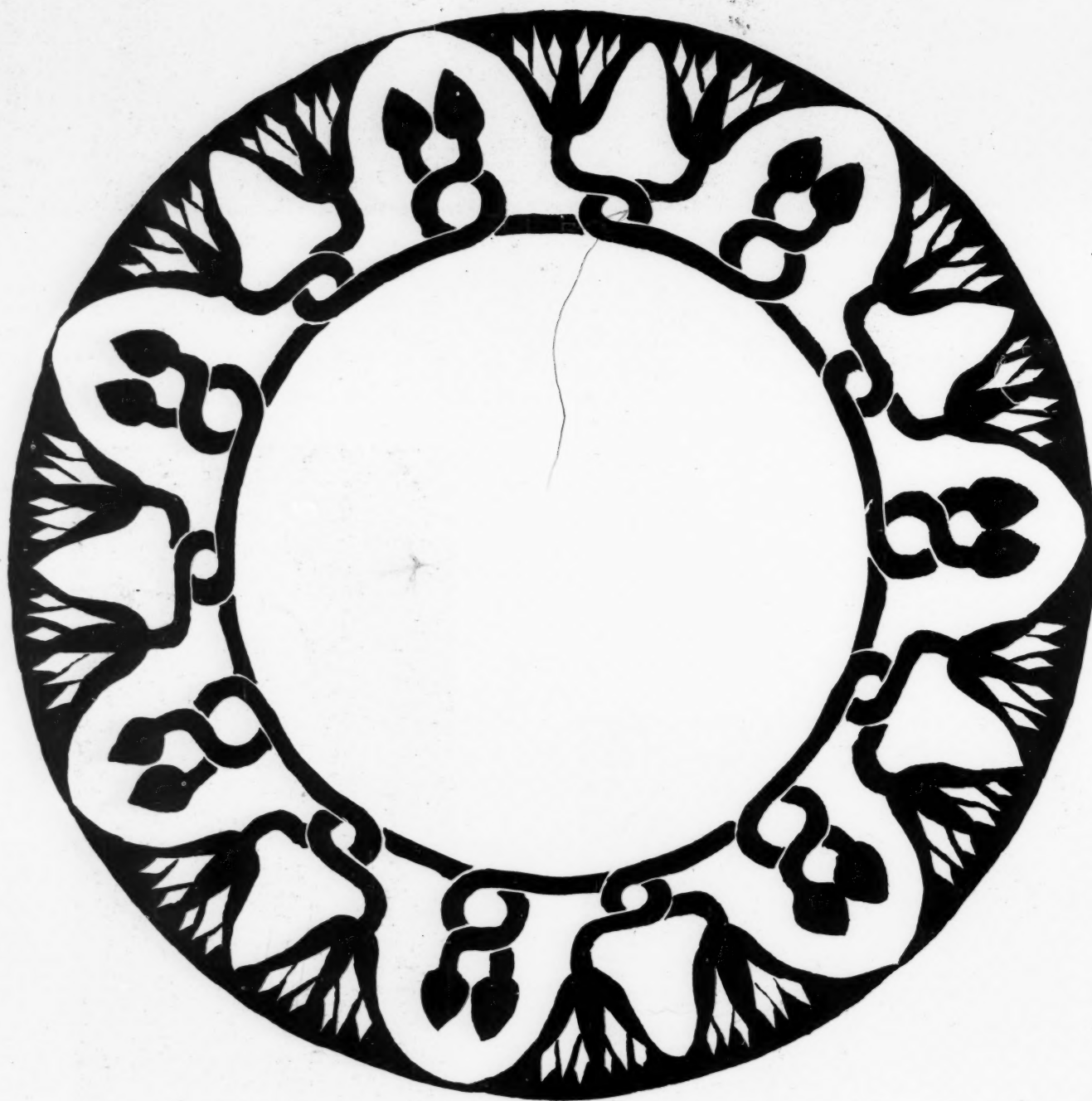


PLATE DESIGN—GEO. F. HOEL

To be carried out in a blue grey.



Dancers, by Leonard. Hard porcelain biscuit. These figures, about one foot high, are to be used for decoration of a table, either scattered or grouped.

GRAND FEU CERAMICS

II—SEVRES AT THE PARIS EXPOSITION OF 1900—(Concluded)

Taxile Doat

MR. Sandier also secured in Parisian studios decorative designs and statuettes which were to give the artists and artisans of the factory an opportunity to display their skill. Among the most remarkable pieces I will mention the two biscuit groups for the table decoration of the Presidential Palace, by Fremiet, the master sculptor: the Scandinavian Diana and the Athenian Minerva, which from a technical standpoint are truly marvels of fabrication; also the group of dancers by Leonard, 14 charming figurines, well conceived for the decoration of a table, whether scattered or grouped; and the Danish Dogs, by Gardet, which before firing had the fine grey tone of the two marble pieces of Chantilly, but do not give such a pleasant impression since firing.

Among smaller pieces, better suited to biscuit, a material

which finds its proper place between the large marble statuary and the small ivory carvings, one admired a wolf following human steps on the snow, by Mr. Valton; the charming Phryne of Theodore Riviere, the Parrots of Gardet and twenty other pieces in porcelain, biscuit or grès. All were on tables covered with laces or silk cloth marked with the seal of the factory.



The Scandinavian Diana, by Frémiet. Large piece in hard porcelain biscuit, 4 ft. 8 in. One of the two biscuits made for the Elysée (Presidential House), the first pieces of that size ever made at Sèvres in biscuit.



The Cities of Provence. Large vase, pâte sur pâte, by Taxile Doat. Size 4 ft. 8 in.

Between two rows of cases were the large vases, almost exclusively the work of the artists of the factory. The firers had produced three vases 4 feet 7 inches high, in flammé reds of copper, as rare and beautiful as gems.

Among pâtes sur pâtes specimens were about ten pieces of mine, one of them a large vase, decorated with the "Cities of Provence" in the shape of medallions scattered among leaves



Table service—Shapes by Mr. Sandier. Decoration by Mr. Lasserre, with grand feu colors over the glaze. Cream white background, decoration salmon pink.



Juno's Jewels.

The Apples of the Hesperides.

Small pieces in hard porcelain. Pâtes sur Pâtes by Taxile Doat.



Small pieces in hard porcelain with crystalline glazes of a most charming effect.



Small porcelain pieces, decorated over and under the glaze. Top vases, Mr. Lasserre, Mr. Aldrich. Central vase, Mr. Trager. Two lower vases, Mr. Géboux.

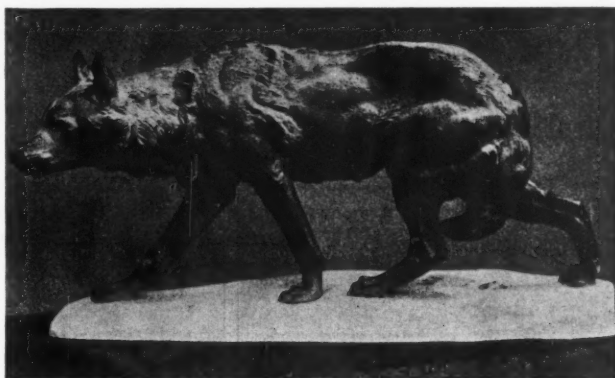


Porcelain plates decorated with grand feu colors over the glaze. This is the same process as the old overglaze painting, but firing is done at grand feu temperatures. These pieces have then stood two grand feu firings: the first to obtain a ware without flaws, the second for the decoration. They are typical of the complete reform of porcelain decoration at Sèvres.

of the orange tree, the favorite tree of the Mediterranean coast.

Grand feu colors under the glaze adorned a vase of Mr. Fournier (virgin vine), grand feu colors over the glaze the vase (Peacock feathers) of Mr. Géb-leux and Mr. Bienville in The Swans used the process of juxtaposed colored glazes.

Fifteen cases contained vases of all shapes, classical or fancy, in pâte tendre, hard paste, new porcelain and grès cérame, inkstands, powder boxes, cups, candlesticks, plates, table ser-



The Wolf, by Valton. Small piece in grès biscuit. Taxile Doat collection.

vices and a thousand articles of ornament, proclaiming the beauty and whiteness of the finest of clays, the kaolinic clay.

The most beautiful pieces of all, in which the decorative motives taken from nature were best adapted to the shapes, showed the masterful art of Mr. Lasserre, the cleverness of Mr. Gillet, the fine designing of Mr. Uhlich, the imagination of Mr. Brecy and the talent of Mess. Trager.

Of course such results had not been obtained without a



Virgin vine by Mr. Fournier. Large vase, 4 ft. 8 in. Grand feu colors underglaze.



Large vase, 4 ft. 7 in., by Mr. Géb-leux. Grand feu colors overglaze.



Hard porcelain, Mr. Gillet. Incised decoration and enamels.



The Swans. Large vase 4 ft. 8 in., by Mr. Bienville, juxtaposed colored glazes.



Small porcelain pieces—Grand feu decoration under the glaze. Typical of the new conventional decoration with motives taken from nature.

gigantic effort, and these pieces had not come out of the kilns as hot cakes would come out of a baker's oven. The number of broken, defective or unsuccessful pieces, although not unusual, had been important. A selection was necessary and was made under the direction of the Minister. Everything which reminded of the shapes or the technique and decorations of the past was intentionally discarded. No piece was admitted which had any ceramic flaw or showed any artistic inferiority. Bronze mountings were cast out as illogical in ceramics, the famous "Sèvres blue" was rejected, also the vases with marble effects and even the paintings over porcelain.



Orchids. Geraniums.
Hard porcelain medium size vases. Grand feu colors overglaze.
Decoration by Mr. Lasserre.

Notwithstanding this strict discrimination, it was more than 1500 pieces that the Sèvres factory offered to the great French and cosmopolitan crowd which during six months passed before this beautiful display. The sale of these objects was authorized by special Ministerial decree, and its success exceeded all expectations. It amounted to more than 300,000 francs and orders were booked which meant three years of work without an increase in the personnel. Notwithstanding the high prices asked, as many as forty orders were taken for some pieces. The International Jury awarded by acclamation a great Diplome d'honneur for the factory, 3 grands prix, 10 gold medals and many others for the collaborators.

To-day all these marvels are dispersed. Among the most important, the fragment of the Ceramic Palace has been erected in a Parisian garden; the frieze remains on the Great Palace; the fountain, broken and mutilated during the night by vandals and unscrupulous collectors, had to be restored and was then transferred to the garden of the Galliera Museum; the monumental mantelpiece was acquired by the Museum of Decorative Arts in Paris. A good part of the objects in cases were purchased by foreign Museums and the exquisite little pieces bought at high prices by collectors will long remain hidden in private collections, while public collections will exhibit theirs for the renown of Sèvres and the propagation of French taste.

(TO BE CONTINUED)



THE League Exhibition after being in New York for a week started upon its journey, but we have not yet heard from the clubs to which it has been sent.

As the report of the decision of the judges had to be sent in very hastily for the last number, it was very brief, and a request has been made that it be given more fully. The medals in the competition on educational lines were awarded as follows:

Gold medal and scholarship, Mr. Rockwood Moulton, Brooklyn.

Silver medal, Miss I. A. Johnson, Brooklyn.

Bronze medal, Miss Peacock, Brooklyn.

In the comparative exhibition the highest possible number of points was 30. The following received over 25:

BOWLS.					
		Design.	Adaptation to form.	Drawing.	Color.
No. 19.	Mr. Fry	29	29	29	29
" 20.	Mr. Fry	28	28	28	21
" 27.	Mrs. Safford	27	28	27	24
" 21.	Mr. Fry	26	27	25	27
" 29.	Miss E. Mason	25	28	26	18
" 18.	Mrs. Fry	21	23	27	23
VASES					
		Design.	Adaptation.	Color.	
No. 4.	Mr. Fry	29	28	26	
" 16.	Mrs. Pratt	27	28	28	
" 14.	Mrs. Price	22	26	18	
" 6.	Miss Foster	21	28	28	
" 10.	Mrs. Harrison	23	26	14	
" 3.	Mrs. DeWitt	17	27	10	

PLATES

No.	Design.	Adaptation.	Color.
No. 41. Mr. Fry	30	30	27
" 40. Mr. Fry	28	29	27
" 103. Mr. Fry	25	24	25
" 52. Mrs. Price	25	25	20
" 34. Mrs. Cooper	24	26	23
" 33. Mrs. Cooper	23	23	25
" 39. Miss Davis	24	25	17

Miss Perry, who was re-elected chairman of the Educational Committee, has prepared a plan for the coming year, with a view to the St. Louis Exposition. It includes:

- 1st. Drawing of a cup and saucer.
- 2nd. Design for an 8-inch tile.
- 3rd. Jar, either covered or uncovered, in clay.

A circular is being prepared to send to all the clubs, giving more definite instructions. This is called the educational part

of the work, and the comparative part includes the decoration of:

1. Vase No. —
1. Pitcher—the best design in this year's competition.
3. 9½ or 10-inch plate.

After waiting for months, at last something definite has been heard concerning St. Louis, and it was expected that a full report might be given in this number, but it is not quite ready.

The time of year has come when the members of the Advisory Board are scattered, and the club meetings are dropped, but some of us are trying to keep the machinery in working order, and we shall be glad to have suggestions and criticisms so that we may move along with better understanding, and better results in the coming year.

IDA A. JOHNSON,

President.



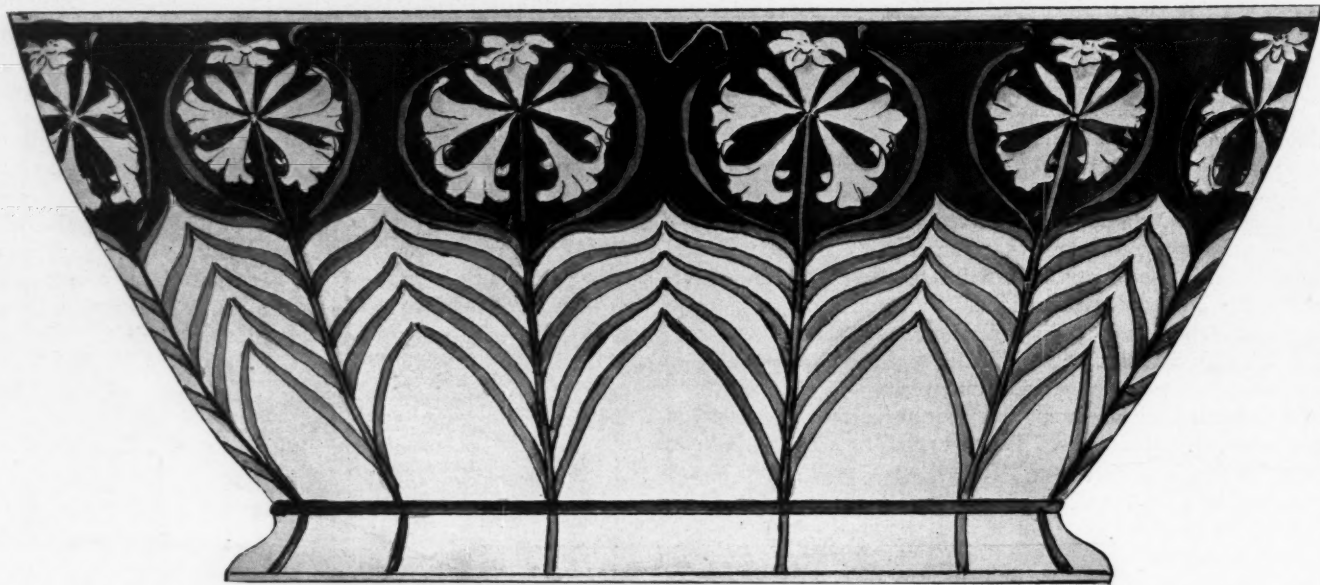
PEACOCK STEIN

Alice B. Sharrard

THE design can be carried out in lustres or simple colors. The birds, Gold, Green and Blue lustres, outlining in gold and black. For colors use Light Violet of Gold, Apple and Deep Blue Green. Background, Yellow Brown, branches, Ivory Yellow. Tint lower part of the stein a pretty cream,

with figures outlined in gold, also the wide border just above the birds. Narrow bands can be of a darker shade of peacock green, made by mixing Apple and Deep Blue Green, with a touch of Dark Green. Figures of Light Green, with gold centers. Very narrow borders of cream or violet. Handle of cream and green.

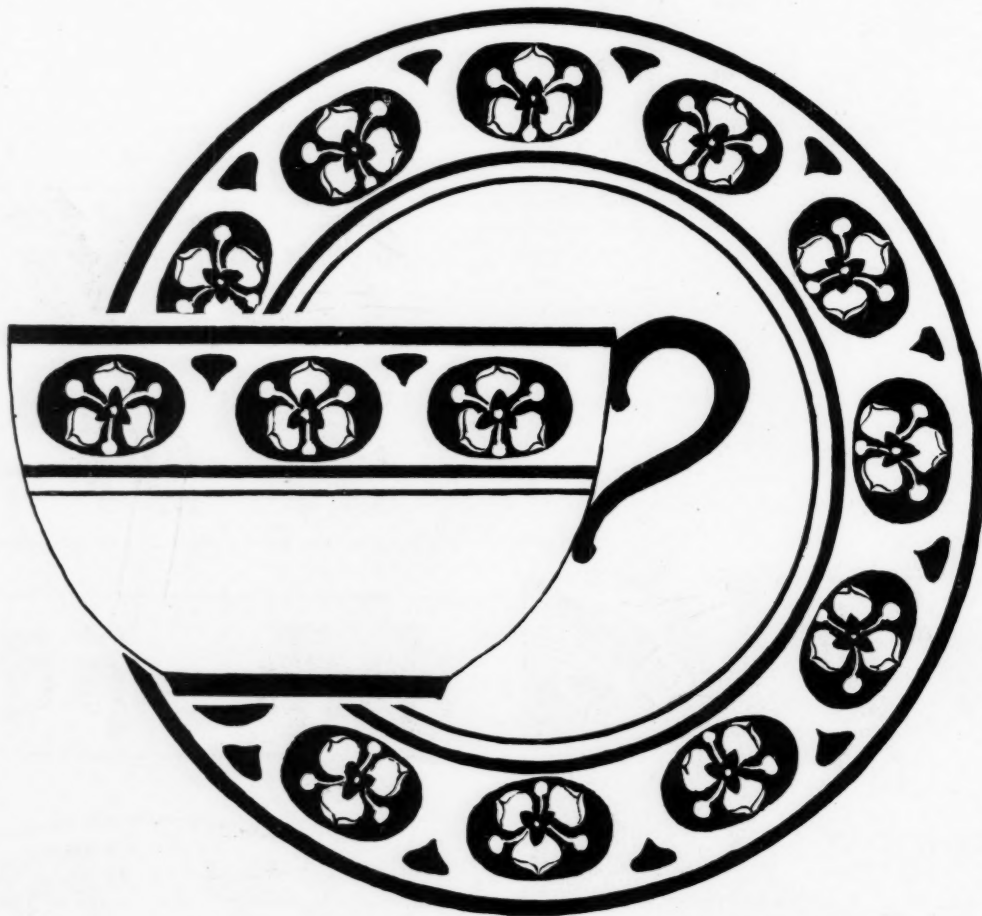
Outline in black or gold.



SALAD BOWL—MISS NEWELL

FOR the first fire cover the background with gold, put green lustre on stems and leaves, rim and bands at base. For second fire cover upper part of gold ground with dark green lustre, outline with black—inside of bowl rim should have a

band of gold edged with black. The design can be carried out also in three shades of green on a white ground, flowers white or use ivory yellow, yellow brown and brown lustre with gold outlines.



CUP AND SAUCER—ELIZABETH J. HALL

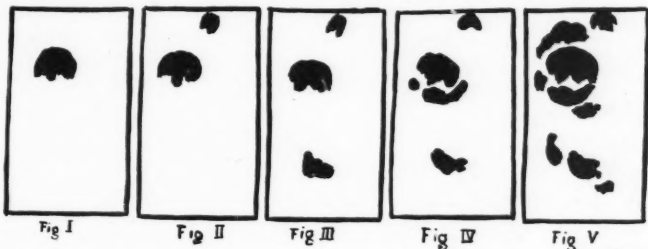
To be executed in dark red and gold with figures outlined in black, or in dark green with a touch of yellow in center of figures.

PRINCIPLES OF DESIGN

(Third Article.)

Hugo Froehlich

If a blot of ink is placed somewhere in a rectangle, (Fig. I) the attention is immediately drawn to that blot. Although it be shapeless and unrelated to the rectangle, it has the power of attracting the eye. If another blot is added (Fig. II), immediately a relation is set up between the two, the eye going from the larger to the smaller and returning to the larger, thereby producing movement as understood in a picture. A third spot (Fig. III) increases the movement. The spots seem to bear some relation to each other, but as yet there is none between the blots and the background shapes. However, with the addition of more blots (Fig. IV) this becomes apparent until in Fig. V a balance is felt, viz: the quantities of blots and background shapes are in such proportions as to produce a pleasurable sensation on the eye. This relation between the blots and the background depends largely on their position and contour, and as contour is another term for line, it is governed by the laws of line. The blots thus



far have been devoid of meaning, and yet the mere distribution of them in such a way as to produce movement, main group, secondary groups, produces a kind of beauty. If, however, these spots are charged with meaning or if instead of being merely blots, they assume the shape of a flower (Fig. VI), the mass of a tree (Fig. VII), their power to please increases immeasurably.

On the ability to spot a given space well depends the richness of the work. So often a design or painting looks thin and washed out, which in most cases is due to the inequality of the light and dark shapes.

Consider the "Landscape with Boat," by Corot (Fig. VII).



Fig. VII

The horizontal line, middle distance, farther shore line and action of the boat produce horizontal movements that are beau-

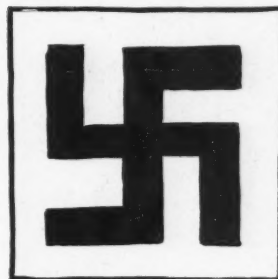


Fig. IX

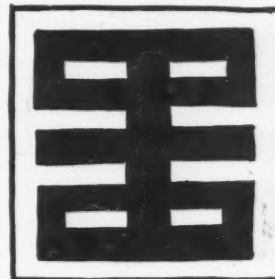


Fig. X

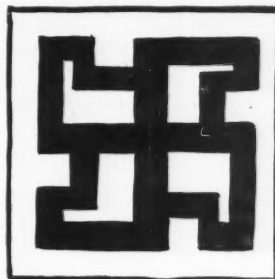


Fig. XI

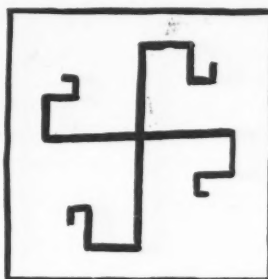


Fig. XII - faulty



Fig. XIII



Fig. XIV



Fig. XV



Fig. XVI



Fig. XVII



FIG. VII—LANDSCAPE—BY COROT.

tiful variations of the horizontal edges of the canvas. They sweep from one side of the canvas to the opposite; now clearly defined, now hidden, but always felt. The vertical movement of the trees echoes the vertical sides. The contour of the trees and diagonal movement of the stream act as a variation on the horizontal and vertical, but growing out of and in perfect harmony with them. This is the language of line which exists in nature but is revealed only to the trained mind. Again, the dark and light distribution of these areas makes an agreeable spotting of the canvas. The large dark mass of foliage on the left, the answering group of trees to the right with the dark of the foreground and distance makes a series of dark spots inter-related. The same is true of the light shapes. The sky space as the large area supported by two secondary spaces of the water and sky showing through openings between the trees. This arrangement is further augmented by flecks of light throughout the dark masses. Although this distribution of

light and dark spaces produces a distinct kind of beauty, the technique that is to transform the shapes into trees, sky, water, a boat, is of vital importance. The laws of composition can with diligent application be mastered in a comparatively short time, but to acquire this individual way of interpreting nature and power to express the same is a life problem. Hence artists never cease to be students.

In the Ca Doro on the Grand Canal, Venice (Fig. VIII) we have a similar problem as far as composition is concerned, to the landscape by Corot. In this facade however the element of truth does not enter unless we consider construction as such. Roughly speaking the facade forms a rectangle whose surface is broken up by vertical, horizontal and curved lines producing areas of excellent proportion and harmony. Within the limitations of construction, these lines and areas produce an eye music equal to that of the Corot landscape. See the difference; one adds the element of truth, the other does not, and yet both are monuments of art.

On analyzing the Ca Doro or Palace of Gold, we find two horizontal lines marking the stories. The distances between these are of unequal widths to give variety. One vertical line is placed a little to the right of the middle thereby making further variations. The areas to the right of this line are broad, flat and restful, while those to the left have many openings. Thus the principle of "unequal areas, well related," is employed. In the balconies and cornice the principle of linear repetition is used. In the section to the right of the vertical line that of symmetry is engaged. So much for line. The spotting is no less beautiful. Well considered flat surfaces stand for the light while balcony opening, doors and windows represent the dark. The point I wish to make is that composition or laws of arrangement must be the foundation of all art expression whether they have the element of truth or not.

Like line the principle of dark and light is of universal expression; a dark book on a light table, a dark barn against a

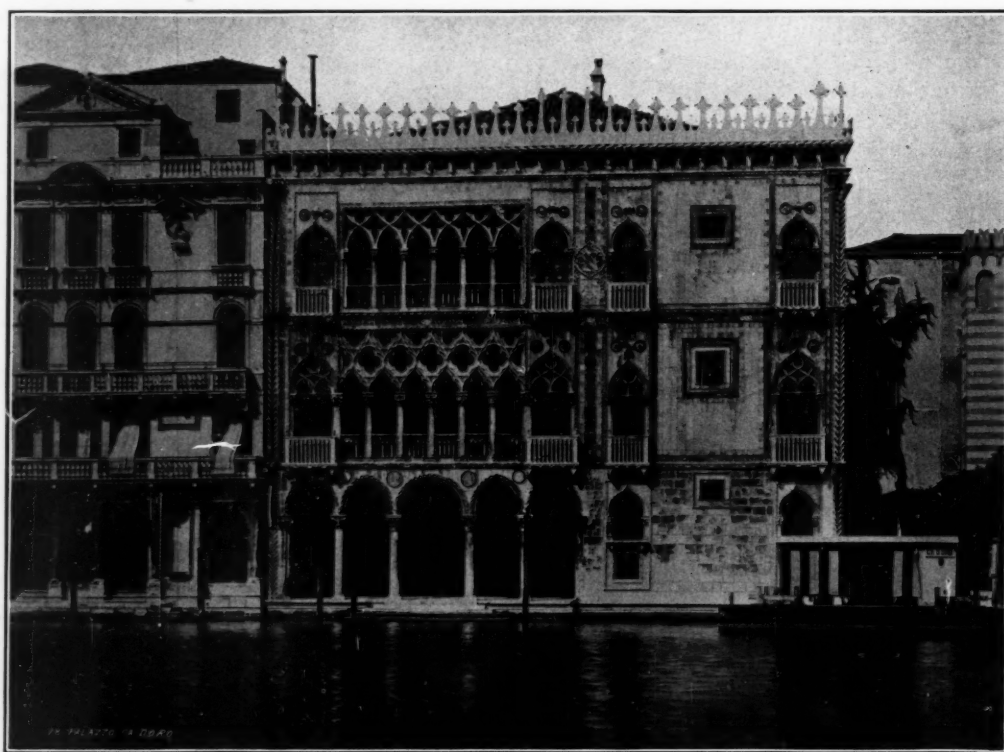


FIG. VIII—CA DORO ON THE GRAND CANAL, VENICE.



Fig XIX faulty

Fig XX
faulty

light sky; everything in a room and out-of-doors is lighter or darker than the objects around it. The technical name for this difference is that of values. The value of an object is the comparative light or dark note that object makes in relation to its surroundings. In a design it is the comparative light or dark which one area or space has in relation to the space around it. In wood carving the undercuts form the dark, while the raised parts are the light areas. In architecture, the windows, doors, chimneys and cornice are so many items like the pigments on an artist's palette, that the architect can, within the limits of construction, dispose of in such a way as to produce a work of art. He must have the same knowledge of composition that is required of the artist. Both create beauty. The difference lies in their palettes and limitations of material. The designer, like the other two, uses for his palette some style, historic, naturalistic or purely inventive and with these and his knowledge of composition sets about to create beauty. He too, has limitations to observe.

We have partly considered line and found it possible to express many kinds of beauty. In dark and light there is opportunity for quite another kind, one which without actually using color gives many of the qualities of color. An arrangement of greys can be made to strongly suggest Corot's pearly colors of dawn, Rembrandt's "Night Watch," Velasquez's "Portrait of a Man." The photographs of paintings produce effects in dark and light that are the foundation of color.

If we reduce dark and light to its simplest terms, it will be that of two tones, viz: black on a white ground (Fig. vi), the black standing for one and the white for the other tone.

Problem I. As in our first lesson take some straight line motive; the Swastika, the Indian symbol for the four winds (Fig. ix). Compose it in four squares, three inches a side, make each square a variation based on the Swastika. Be sure to study the width and length of both the white and black areas. Figs. ix, x, xi are correct. Fig. xii is faulty. It is good as an invention, but quantity of dark is not enough to balance quantity of light.

Problem II. Use same motive as in Prob. I but employ the principle of repetition. Make four solutions, width of border two inches. Make variations based on the Swastika like Fig. xvi. One of the problems may be a curved border and a design for a plate or saucer thought of as in Fig. xvii. Avoid the thin washed out quality of Fig. xii. Much will depend on the unit, its width and the space between the units.

Fig. xiii is faulty as the unit is too small for the white area. Fig. xiv is faulty as units are too large and crowded.

Problem III. Use some flower motive having large flowers and compose in four rectangles, seven inches one way, the other side to be determined by student. This is similar to Prob. II of the May number of KERAMIC STUDIO. Now fill in the background or the flower areas with black. Be sure to make flowers large as a small flower is much more difficult than a large one. Have parts of flowers and leaves frankly overlap, as this gives strength as in Fig. xviii. If the parts do not touch as in Fig. xx, a weakness and thinness is at once felt. A number of white flecks are left in the black areas of Fig. xviii to relieve heaviness; these light spots acting as echoes to the larger light spaces. The background shapes will present the greatest difficulty. On their simple and beautiful contour will depend the unity of the problem. I place emphasis on this as it is difficult to get and is nearly always overlooked.

Fig. xix is faulty as there are two points of interest and the eye travels from one to the other. There is a lack of main mass to hold the interest. The background shapes have not been considered.

Fig. xx is faulty as it has a spotty effect. No grouping of main mass. All parts barely touch. Background areas not thought of as definite shapes. It lacks vigor and force, and there is wanting richness in color. For material use German white, water color or Japanese paper. For ink, the India stick ink rubbed on an ink slab until very black is one way. Another is to use Charcoal Grey tube water color. Be sure to get the tone black. Brushes, small red Sable or Japanese.

The object of the lesson is first, to train the mind to enjoy the dark and light arrangement in nature and in art; second, to develop the power to create beauty within the limitations of the terms.

THE CLASS ROOM

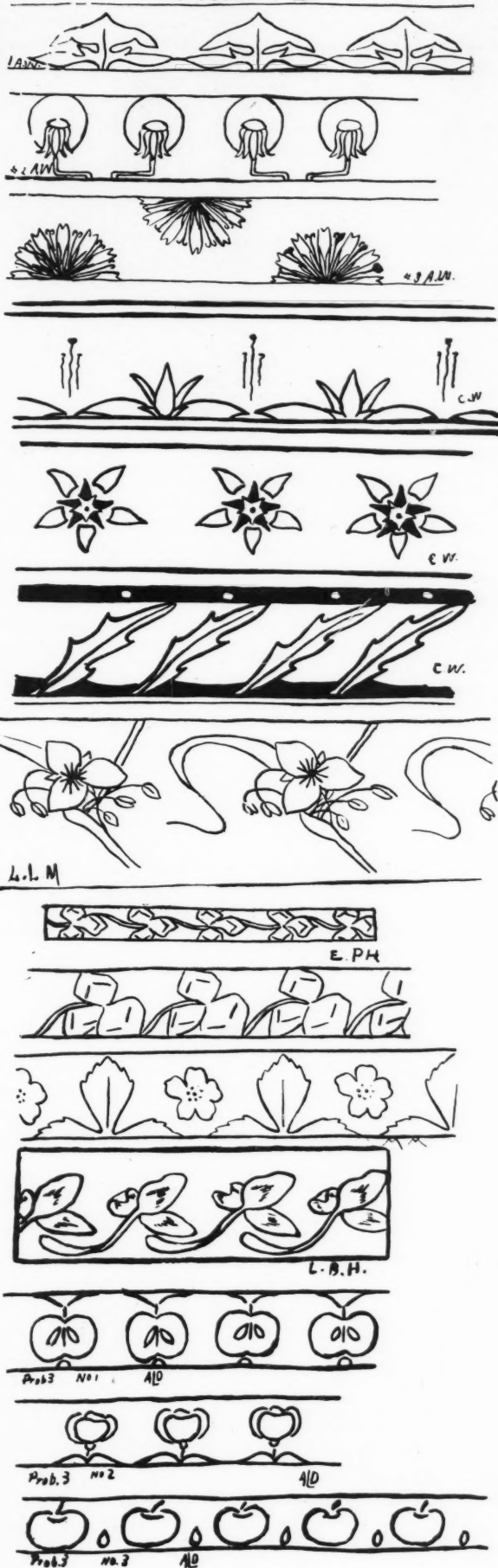
All subscribers wishing to follow the course of lessons on designs by Mr. Froehlich, may submit their best three solutions of each problem to this department. They will be criticised in the magazine so as to afford the mutual help of class room criticism. The work of one lesson will be criticised in the following number of KERAMIC STUDIO. We can not return work sent for criticism.

The Class Room criticisms will be made by the Editor on lines laid down by Mr. Froehlich.

Rules for all Students following the class in Design

After working out solutions and marking them from 1 to 6 in order of

PROBLEM III



sidered. It seems to be turning its back toward sides of rectangle whereas, if properly drawn, it would fit the square and seem to be part of it. Center leaf ornament not good. There are too many small areas there. Try to make a good line of even thickness throughout, broken in spots if necessary but not thick and thin alternately. Sol. 2 is rather better. The design should either cut the rectangle frankly or be entirely within the space, not touching it anywhere. The stems are stringy and the opening out of the flower stems where the leaf stems close in, makes a confusion of purpose.

Problem III. Solution 1—Is good—leaf forms might be better where they join. Sol. 2—Ornament good—when evenly spaced the stems would be more rhythmic if running all in same direction. Space between stem and lower line too narrow. Sol. 3 arrangement is good, the forms might be simpler, not so many lines running to center.

Problem IV. Would be better with one only of the large square ornaments, design looks crowded and yet thin, owing to the number of thin lines in ornaments.

A. L. D.—Problem I. In the three solutions the background shapes have not been well thought out. The character of the tree growth has not been given and the line is not carefully drawn, being thick and thin in spots. The single stem winding through center of panel, cuts it in two similar divisions; the problem is one of division into *unequal* and *contrasting* spaces. The first solution is the best. "The facts" are good, especially in regard to fruit, but more could have been made of the flower.

Problem III. Solutions are all simple and fairly well spaced, the lines above and below apple might be more carefully thought out, also below the flower, at present they are rather meaningless.

Problem IV. The all-over patterns are good, perhaps a little crowded. Sol. 2 would be better if the points did not turn in so many directions, or if instead you had used five triangular shapes to represent calyx.

L. L. M.—You have a good subject but have not made the most of it. The drawing of the flower does not solve problem I, see C. W.

Problem II. All three problems have an attractive look as sketchy line schemes for a panel design but they are not drawn with sufficient thought and are unfinished. The flower cluster should be simplified, there are too many buds with stringy stems—stems should be made with double line. You are good in invention but careless in execution.

Problem III. Sol. 1 is good in general line movement and spacing, the stems should reach to base. The design would be better without the stringy buds. Sols. 2 and 3 would also be better without the buds, the small motif is not good, the spacing also would be better without the secondary motif.

Problem IV. The three all-over designs would also be better without so many confusing bud stems.

A. W. L.—Problem I. This is not a composition, it is simply a drawing of a flower placed in the middle of a rectangle. To be a composition it should be so placed in a rectangle as to make agreeable and varied background spaces on all sides, usually more than one flower form is necessary to compose well as there should be contrast of masses. It seems as if you could have made more of your motifs from a decorative standpoint, but they are simply seen.

Problem II. There is some good in this design but too many small areas both in design and background and too many lines running to one point. The direction of the curve is also not well considered.

Problem III. Sol. 1—A longer section would show the design to better advantage. The design is not bad but with more practice you will develop the power of more invention in form. The second solution is not so good, it looks incomplete; the stem running into bud at right angles is not a good arrangement. The areas are all too much of one size.

Problem IV. Too crowded and ornament not interesting.

M. M.—You have not understood Problem I. See C. W. Facts taken from flower are good but could be seen more decoratively—look for the decorative lines of each part and make that part into an ornament excluding all lines that do not lend to the decorative effect.

Problem II. This is simple and good in line with the exception of the V form in center which is thin in terminal ornament. This would be better omitted. The double line at top should have some support at the side.

Problem III. Sol. 1—This is good but would be better if the width of the flower, leaf and space between was not so similar. Sol. 2 has the same fault in vertical space division, the conventionalization of berry is good but the crossing of the two leaves is too marked and gives the effect of two hands crossed with fingers spread ready to scratch, and leaves a disturbing effect on the mind.

Problem IV. Sol. 1—This would be better with only the side view ornament which is good. The space is a little crowded. Sol. 2 is good, but also crowded, and the bud ornament does not harmonize with open flower—which would be better alone.

E. P. H. Problem I. Sol. 1—Flowers should be arranged in principal and subordinate mass. Main line movement good. Spaces at base might be better thought out. Sol. 2 is not so well composed, spotty, leaf should be larger. Facts are simply noted but might be more decoratively treated. It

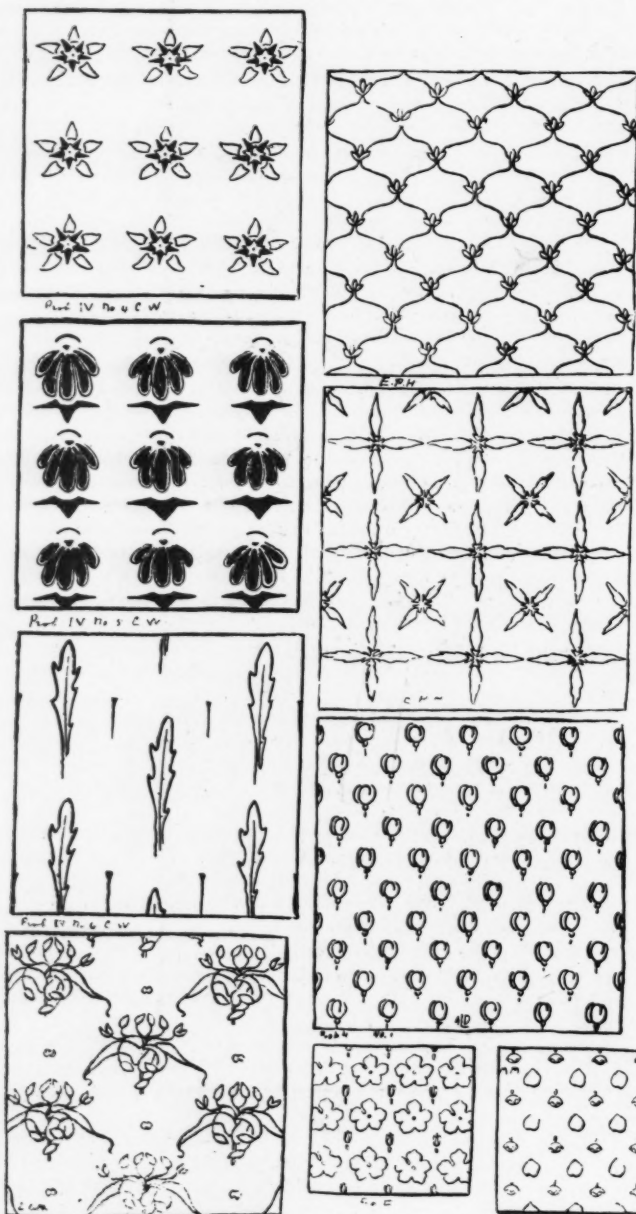
seems as if you could have gotten more out of the subject.

Problem II. Sol. 1—This is simple and vigorous. Central design should have been wider at base to balance spread of leaves; curve of stem not carefully thought out. Small border below should have been more set to hold the loose design above; blossom without leaf or stem below is not at its best—outline not unusual enough. Sol. 3 is better. It is unusual and interesting, simple and bold, perhaps it would have been better if central stem came to base and lines on either side connected with leaf. The space above line of flowers might perhaps be less and the stems of flowers crossed a little higher up. Sol. 3 does not answer the requirements as a panel.

Problem III. Sol. 1—Support of blossom too weak and thin. Sol. 2. Too many small spaces in lower part of background. Sol. 3 is rather nice, third division of leaf might show somewhat on other side of stem.

Problem IV. Both 1 and 2 solutions are good; No. 2 perhaps a little angular. No. 3 is not an allover pattern.

D. C.—Your facts about flowers are well observed but not carefully drawn, a little more attention should be paid to each part as a motif for design, think of it as the main form and make it as beautiful as you can and decorative in itself. You have not drawn your flower in accordance with the problem. See C. W. Your solutions of Problem II are unfinished sections of a long panel and it is impossible to judge of them as a whole. The three small borders are too hastily drawn but are well spaced, the forms are not interesting because so carelessly drawn. The allover pattern is too crowded, it would be better with the open flower or bud alone.



L. J. Problem II. None of the solutions are satisfactory as designs, neither object or background is well considered—there is no balance of any kind. The facts of flowers are too indefinite. In the borders No. 1 is rather the most interesting ornament but there is not sufficient order in the arrangement to make a border. The allover patterns are not well spaced—and in No. 1 the arrangement is too naturalistic and commonplace.

E. F.—Your "Facts about flowers" are good as far as they go, but not well drawn.

Problem III. The five pointed ornament is good, but the other is not sufficiently heavy to balance it. The leaf border would have been better without the small flower which is too small. The other border is not well thought out. The two allover patterns are well spaced but rather commonplace.

L. B. H.—Facts taken from flowers. You have seen your motif simply, but you have not seen enough. You could have found a number of more interesting facts and seen them more decoratively—that is—made them into good ornaments to be used for design.

Problem II. This is not very good, it suggests an abnormal growth which is always unpleasant—then the design is not well balanced, is too weak at base and lines run into one another too abruptly. Study to make a more even, purposeful line.

Problem III. The border marked III is the best, the stem is perhaps a little clubbed, but otherwise the border is good. Sol. 2 has too many areas about the same form and size, the small figure between does not add to it and the whole design leaves a confused and indefinite impression as if the designer had no real story to tell. Sol. 1 is too crowded, and background not well considered.

Problem IV. The same criticism applies to Sol. 1 and 2 and 3, crowded, meaningless, or the meaning not made sufficiently evident. At the same time there is a boldness about all the work that suggests a latent power which may develop with study.

TREATMENT FOR PRIMULA (Primrose)—(Supplement)

Mary Alley Neal

FOR the flowers in the lightest parts use Rose, in the darkest ones, a touch of Ruby, in the shadow flowers paint with Black and Rose, and dust when dry, with Rose, centers of Albert Yellow, shaded with Brown Green. For leaves, use Yellow, Royal Brown and shading Greens; in places soften the green with Ruby and Sepia. For stems use Ruby and finishing Brown, Ruby and Blood Red. For background use warm Gray, Albert Yellow, Brown Green and Copenhagen Gray.

In the second fire use same colors and strengthen where the painting has lost in the firing.

ROSE STUDY

Alyce Barber Pflager

FIRST fire: Lay in design very cleanly, leaving all shadows for second and third fire. Center of rose should be Rose with light wash of Lemon Yellow where petals join body of Rose; treat bud in left hand corner in same manner; right hand rose lay in with American Beauty; back of rose with Pompadour; darker touches with Finishing Brown, wiping out turned-over edges of petals. Keep leaves light, using Lemon Yellow and Blue Green light for the lightest, and yellow Green shaded with Rose for darker; stems, Yellow Green, shaded with Rose.

Second fire: Wash in background, upper left hand corner Lemon Yellow, shading into Blue Green; right hand corner, Lilac; foreground, Yellow Brown; with washes of Olive and Shading Green in shadows under flowers and leaves.

Third fire: Strengthen center rose with Rose on shadow side; light washes of Grey in shadow of petals; right hand rose strengthen with Ruby or Crimson Purple; back of rose, wash with American Beauty on high lights; strengthen with Ruby or Crimson Purple; wash in rose in background with Rose; strengthen leaves and background, letting background run over shadowy leaves; keep colors pure, and stipple rather than pad dark parts of background.



ROSE STUDY—ALYCE BARBER PFLAGER

CLUB NOTE

Annual meeting and election of officers of Atlan Club took place Friday, June 5, 1903. Following officers were elected: Mrs. McIntyre, President; Mrs. LeRoy Steward, Vice President; Miss Helen M. Topping, Secretary; Mrs. Frazee, Mrs. Humphrey, Miss Lillie Cole, Trustees.



DOG-TOOTH VIOLET

Emma Armstrong Ervin

THIS is one of the early spring flowers and one most easily adapted to designing, being both delicate and graceful in its natural state. The flowers are found in two colors, one being a bright yellow with brown stamens and markings, and the other very delicate. In the latter the three outer petals are a pale lavender shading into yellow which deepens to a brown green where it joins the stem. The three inner petals are white, beautifully marked by three bluish purple lines running full length of each petal. The stamens are bright yellow and the pistil white in this flower. The leaves are sometimes entirely green but more often are variegated with purplish and whitish blotches.



THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

Under the management of Miss Emily Peacock, 163 South Ninth street, Brooklyn, N. Y. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

SIMPLE FURNITURE

ITS STRUCTURE IN RELATION TO USE AND BEAUTY

Elisabeth Saugstal



ANYONE who knows enough of tools and wood-working to make true joints, even a girl or a woman having sufficient strength, ought to be able to make simple furniture; and it will be useful and beautiful just in the degree of the common sense and artistic feeling exercised. It is a delightful craft, and the results, when good, are so real and thoroughly worth

while that the time and labor spent seem fully justified, particularly when we stop to realize how long a piece of furniture may outlive us, and that it depends on our taste and skill whether it is to be a constant source of use and pleasure or an unsightly encumbrance to generations yet unborn.

So it is safe to assume that every true craftsman desires his work to possess the qualities of honesty, usefulness and beauty in their best sense, and he must, therefore, start with some conception of what constitutes them and what to avoid in seeking them.

Much of the modern furniture claiming to fulfill these ideals is characterized by uncompromising angularity, aggressively obvious construction, unnecessary weight and size, and a striving for "originality" and "quaintness," and while it may be simple and honest enough, it is in a crude and more primitive form than should be accepted as a model by one who wishes his work to represent not only his own degree of culture, but that of his times.

Experience and common sense are the best guides in determining the functions of use, which at once cuts out greater size and weight than is necessary for strength and proportion, as, besides the inconvenience, this would tend rather toward weakness than strength by causing greater strain in moving.

Honesty means sound material, the finish which will best preserve it and develop its beauty and true joints of the kind best fitted to stand the strain to which they are likely to be subjected; and while the necessities of such construction must be frankly met, the latter need not be necessarily obvious. Keys and pegs are good and appropriate in some places, as are some other forms of primitiveness where they fill more or less simple and primitive uses and conditions, as in camp or summer cottages, or furniture for out-of-doors; but their indiscriminate use shows either affectation, poor taste or ignorance of the possibilities of legitimate construction and design.

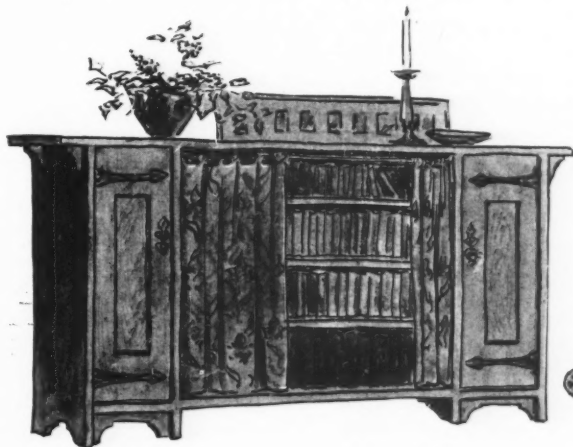
There is a fallacy widely current and particularly pleasing to those having only some technical knowledge, that if a thing is hand-made it must be honest and beautiful. The truth is it may be worse than anything turned out by machinery, for that is limited, but there is no limit to the atrocities the hand can commit unless guided by intelligence, honor and taste. With these, that which gives hand-work its particular charm and value, is the possibility of expressing individuality, freshness and variety; of adapting each piece to its particular place and purpose, and the pleasure there is in the actual using of the hands, with the sense of poise and power it gives.

We hear very much of the beauty of simplicity, but that

does not mean that all simplicity is beautiful, for a simple design may show as great ignorance and lack of sense and artistic feeling as the most complex, useless and ornate. The simplicity which is beautiful and so much to be desired, is that which comes from knowledge, intelligent selection and elimination, whether it represents primitive directness or culture and refinement of the highest type, and it may be delicate or bold, light or heavy and curved or straight, as most fittingly meets the demands of the given conditions.

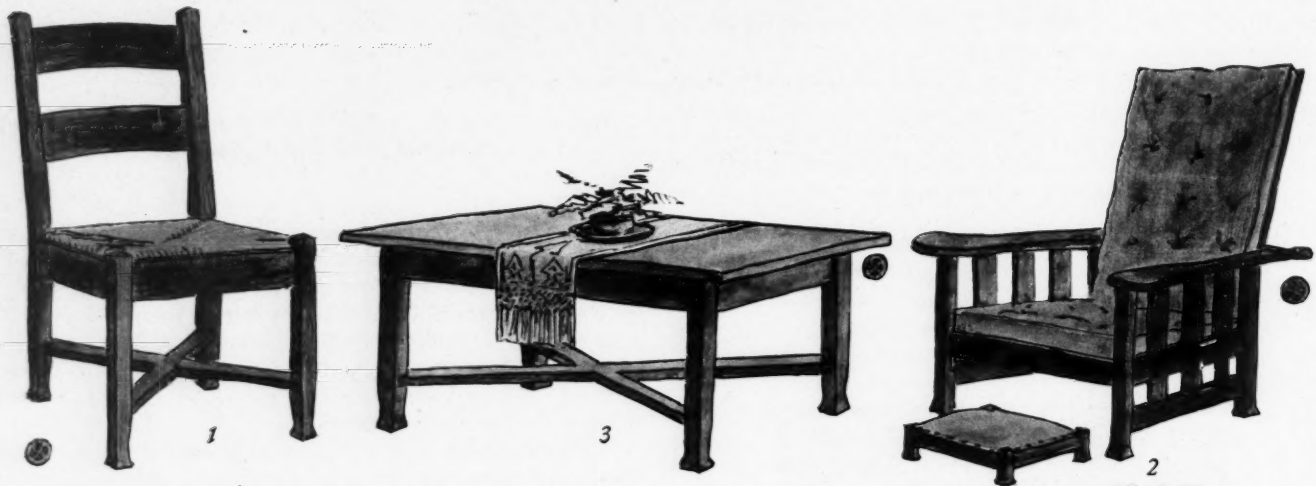
Fine proportion, or the right relation of the height to the length and width, and of each part to the whole, is an essential element of beauty in furniture, for the lack of which nothing can compensate. But there is, also, the beauty of fine lines, of true workmanship and the finish that is as pleasing to the touch as to the eye, with its delightful texture and soft lustre. There is the beauty of the wood, with the grain free and bold, as in ash and chestnut, of endless variety in the silver rays of quartered oak and finer and more subtle in mahogany. There is the beauty of color in the warm ivory tones and pale yellows of the lighter woods; the golden red or deep wine tones of mahogany; the fine quiet brown of walnut and fumed oak and the soft, restful browns and greens which can be made by stains.

There are almost endless decorative possibilities in metal and leather, while frankly and fully filling the most utilitarian purposes; and turning is a fine old craft which may show, in the hands of an artistic craftsman, the same qualities of fine line and spacing as any other form of design, and affords a welcome change from the prevailing angularity. Flat carving, in low relief in very simple and conventional designs—and I cannot insist too strongly that they must be conventional—when used with a sensitive feeling of reserve and fitness, offers a legitimate and charming means of beautifying even simple furniture.



But exaggeration and affectation of all kinds must be carefully guarded against, and a striving for something "different" or "odd" is almost sure to end disastrously. The craftsman young in the work need not fear being too conservative. He will find it far more satisfactory in the end to model his work on some good style in harmony with the conditions he has to meet, and when he has adapted it to his own particular needs, he will usually find he has produced something individual, and, better still, appropriate.

A modest realization of his limitations and a willingness to



keep within them until his powers have developed by observation and experience, will save him many disappointments and failures.

He must realize, also, the limitations of his wood, of his tools and of construction; but if he is a right craftsman, these should help rather than hamper him and give character to what he does; and it is just by his frank acceptance of these things and his use of them, that his sense, skill and taste are shown.

There must be considered, too, the conditions of use and the place to be filled and the more or less arbitrary dimensions of certain parts, as the height of a chair or table, which help determine the general proportions.

Each new piece will have its own little problems at every step for which only the most general rules could be given, but on the right solution of which the final success depends, for every part and detail must be planned in relation to every other part and to the whole.

The plan which I follow is to think out as clearly as I can the piece of furniture which I wish to design and then make a small sketch of it with pencil in perspective. When I have worked out my idea as nearly as I can in this way, I make a full size working drawing of the front and side elevations on heavy wrapping paper, with charcoal, for with that it is easy to make changes, as it is quickly rubbed off with a bit of chamois. This I pin on the wall to the height to which the object would reach. Then I study it carefully in every detail, sometimes keeping it there for days or weeks, trying it by every standard I know and

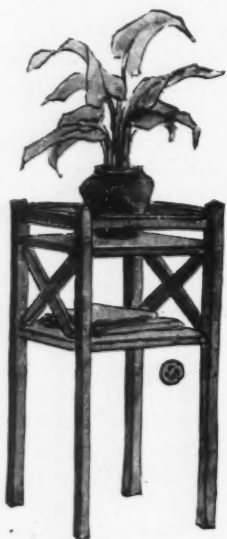
making changes as they suggest themselves, nor do I allow it to be put into execution until it is the very best of which I am capable. It is hard for the beginner to think in solid dimensions and realize how a thing will look when finished, but this comes by practise and much measuring of things already done.

It is a good plan to cut out, sketch or trace every piece of furniture, or detail, that seems good or suggestive, from catalogues, advertisements or any source whatever and keep them in a large, stout envelope. I find this better than a scrap-book, for there come weeding out times, as taste and judgment ripen and develop, and a single sketch is more convenient to work from.

These are the general principles and methods of which I have tried to make specific application in the types I have chosen for illustration.

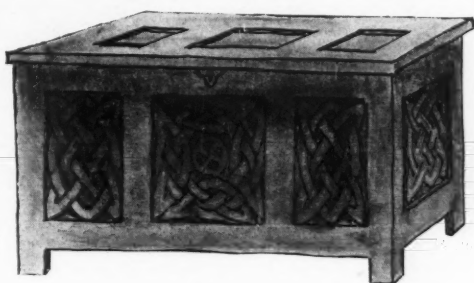
The design in illustration No. 1 fills most satisfactorily the requirements of a dining or writing chair and makes a charming stool without the back. It is dignified and pleasing without pretensions to either elegance or primitiveness. It is strong and thoroughly well braced to stand the frequent moving necessary, but not so heavy it cannot be moved with ease. It is high enough to support the shoulders comfortably without interfering with waiting on the table, and the back slopes slightly, for a perfectly straight back is not comfortable. The legs are shaped at the bottom and gain much in appearance without losing strength or stability.

The easy chair in illustration No. 2, not being moved so often, and the whole sentiment being one of comfort and repose, is larger and heavier. The seat is lower—and the lower it is, the deeper it may be—and is usually more comfortable if made



to slope toward the back, which must be high enough to support the head and shoulders comfortably.

The table in illustration No. 3 is a most accommodating model as it can be used, in different sizes, in the living room or library and the one from which the illustration is made I use as a dining table. It is strong in reality and appearance without being clumsy. The cross braces are set far enough in not to interfere with the feet, and the frame does not strike the knees. It has ball-bearing casters set in so far that the feet appear to practically rest on the floor. Straight grained pieces were chosen for the legs and braces and those with bold, flowing figures that composed well, for the top.



The closets in the bookcase, illustration No. 4, suggest many uses, and the doors offer an appropriate place for decorative metal work in hinges and fastenings, or very simple carving in low relief. Bookcases are usually from 12 to 15 inches deep, and a shelf should not be more than 4 feet long, if unsupported.

The chair-table, in illustration No. 5, is an old model and a very useful and attractive one. The top may be square, elliptical or oblong, and the legs may be square, but look particularly well, turned.

The tea table in illustration No. 6 is also a model which may be adapted to many uses. Of mahogany, beautifully made and finished, it is fit and fine enough for any place. Of

oak or ash, with metal work, it would delight a smoker for his den. It is a convenient sewing table, and may have a dozen uses on the porch.

SALAD FORK AND SPOON

Edith A. Ross

PYROGRAPHY TREATMENT BY KATHERIN LIVERMORE.

USE a fine etching point for this; keep the outlines very dainty and clear, as the beauty of the design depends on the delicate way in which it is treated.

Make the middle background of fine lines as indicated, the outer background may be stippled, or shaded flat, or burned very deep and dark to resemble carving; if the latter effect is desired, be very careful not to smoke the design; if it becomes smoked in places, erase with a typewriter eraser, as this contains enough emery to remove any slight discoloration.

The little seed pods should be done with the end of the point. A high polish is required; this makes it necessary to wax several times.

ANSWERS TO CORRESPONDENTS

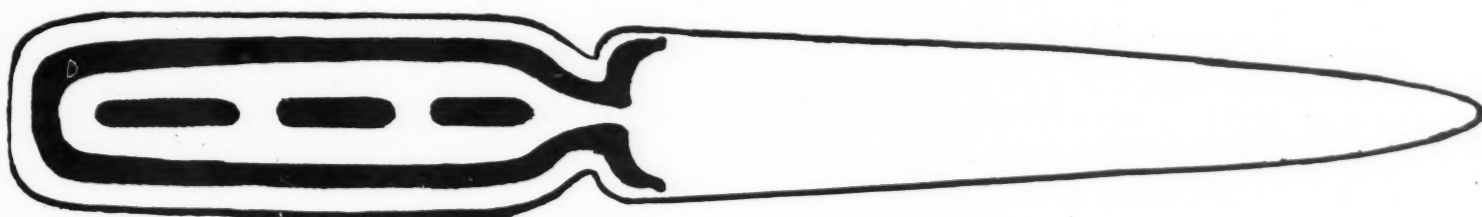
Mrs. C.—The tools for wrought leather work may be bought at the Guild of Arts and Crafts of New York, 109 East 23d Street. Calf and cow are the best kinds of leather to use.

M. H. B.—Some very good work can be done on blocks of wood, though by using the cement your work is made firm and you have the use of both hands for your tools.

The cement can be bought ready to use in one lb. cakes at 25c. per cake, though of course it is much cheaper to make it.

A. W.—The dagger saw blades for metal are very good. These come in twelve sizes, 00000 being the finest and No. 6 the coarsest. For heavy metal use a coarse saw, it is easier and does the work in less time.

There are many kinds of drills. A pump drill is not expensive and is worked by hand. Always start the place that you want to drill through with a pointed punch, then you are sure that your drill will stay in the right place.



METAL PAPER KNIFE—EMILY F. PEACOCK

THE paper knife is made of copper, brass, or silver in exactly the same way as the one described in the June number excepting that the design is etched instead of being cut out.

When the knife is made it must be thoroughly cleaned in acid solution and scrubbed with powdered pumice stone and water, then with whiting until clear water will stay over entire surface. Draw or trace on the design and scratch in with a steel point, being careful not to touch any part to be etched with the hands; if this should happen, wash again, as the acid will not act on the metal where the hands have been. Paint in the background with asphaltum varnish, using rather a small brush; if the varnish is too thick, thin with a few drops of turpentine. The painting must be done neatly and carefully, taking care to have the edges very even as the etching will follow the line of the asphaltum exactly. Paint over the blade and back of the knife, covering every part except the design. If there are any brown spots or streaks cover again with the asphaltum. When this covering is thoroughly dry make a bath of nitric acid, one

part, and water one part, in a glass or porcelain dish. Put the knife in and if all conditions are good fine bubbles will soon rise from the exposed metal. The bubbles should be clear and distinct. If there are no bubbles the metal has not been thoroughly cleaned, or the bath is too weak. If the bubbles come so rapidly as to give a cloudy effect the bath is too strong. If all the conditions are favorable the etching will be finished in twenty minutes or half an hour. To see if etched deep enough, take the knife out of the bath with a piece of wood; wash in water and examine it. If it is not sufficiently deep put it back in the solution. When etched deep enough take out and wash thoroughly in water. Heat it for a few minutes in a strong solution of lye, when the asphaltum can be easily removed with a cloth fastened to a piece of wood. The lye must be made in a porcelain or agate dish. Wash in water and dry. If the edges are uneven anywhere file them down with a riffle file. Polish with fine emery paper, then with powdered pumice and oil. Avoid inhaling the fumes of the bath while working over it.

CHICAGO CERAMIC ART ASSOCIATION

At the annual meeting of The Chicago Ceramic Art Association, held May 9th, at the Art Institute, Chicago, Ill., the following officers were elected:

President, Belle Barnett Vesey; First Vice President, Rhoda M. B. McCreery; Second Vice President, L. S. Eastman; Recording Secretary, M. Ellen Iglehart; Corresponding Secretary, Grace Polglase McMurtry; Treasurer, Albert Keith; Historian, Anna B. Crane.

Chairman Standing Committees: Art, Mrs. A. B. Ryan; Literature, Mrs. Thomas Bradwell; Social, Mrs. William H. Chadwick; Printing, Mrs. Laura M. Starr.

Custodian Official Papers, Victorine B. Jenkins.



Mrs. D. C. B.—A new kiln is quite likely to flake off for a time but at an over glaze heat this should do no injury to the china. You will find directions for firing Rev. kiln in December 1902 adv. and February 1902 ans. to corres.

Your trouble is that you burn too much oil—A good firing should clean out chimney. Bleu Camaieu is the French for monochrome blue decoration and may be in any shade of blue. You will find treatment for flat enamels in April 1903 ans. to corres. M. O. C.

S. J. W.—You will find addresses of gold you seek in our adv. pages. To prepare Hancock's paste for gold use just enough fat oil to make the powder stick lightly together, breath (not blow) on it with the mouth wide open to get moisture in breath, several times, rubbing it in, this helps to keep the paste open longer—thin with oil of lavender until a little too thin then breath again on it and mix it until it thickens to the right consistency, this will work a long time without adding anything. When too stiff add a little more lavender in the same way.

For small dots turpentine can be used instead of lavender. Water paste is not quite as satisfactory to use as that mixed with oils. Ivory yellow is the same in all makes of colors. To get a deep black the only way is to go over it until it is black enough: for a dusted ground you can dust first with banding blue and then with black but two dustings of black should be enough to make a deep tone.

A. B. H.—Almost all greens have a tricky way of turning rusty brown when used too heavily or underfired, especially on Belleek. Refiring hard will sometimes bring the original color but it is uncertain. Possibly ivory glaze over the dark green tint would increase the tendency to turn brown. We are inclined to think this must have been the case with your shading green as that rarely changes to brown. The case of the fired and burnished gold appearing on the surface of turquoise enamel applied over it, is very curious, we have never heard of such an occurrence before and doubt if it will repeat itself. Possibly it was a very hard fire. Usually when putting enamel on a gold ground it is better to leave a little spot of white china so that the enamel will hold better, this would also avoid the blistering effect that sometimes occurs over gold. We should think you might cover your enamel dots with fresh enamel, or with gold to make them again uniform in appearance.

G.—You will save yourself a great deal of trouble if you use the Dresden Aufsetzweis in tubes instead of powder enamel. When very fresh sometimes a quantity of oil comes out when the tube is first squeezed, this should be removed, then mix a little oil of lavender with the enamel until a very little too thin, breath on it a few times and it will thicken up to the right consistency for jewels or modeling and will stay open a long time, when too dry add a little more lavender in the same way. If you added lavender and breath instead of turpentine to your powder enamel mixed very slightly with fat oil, you might avoid the bubbling. The same treatment succeeds with raised paste for gold. If the paste does not hold together it needs a little more fat oil.

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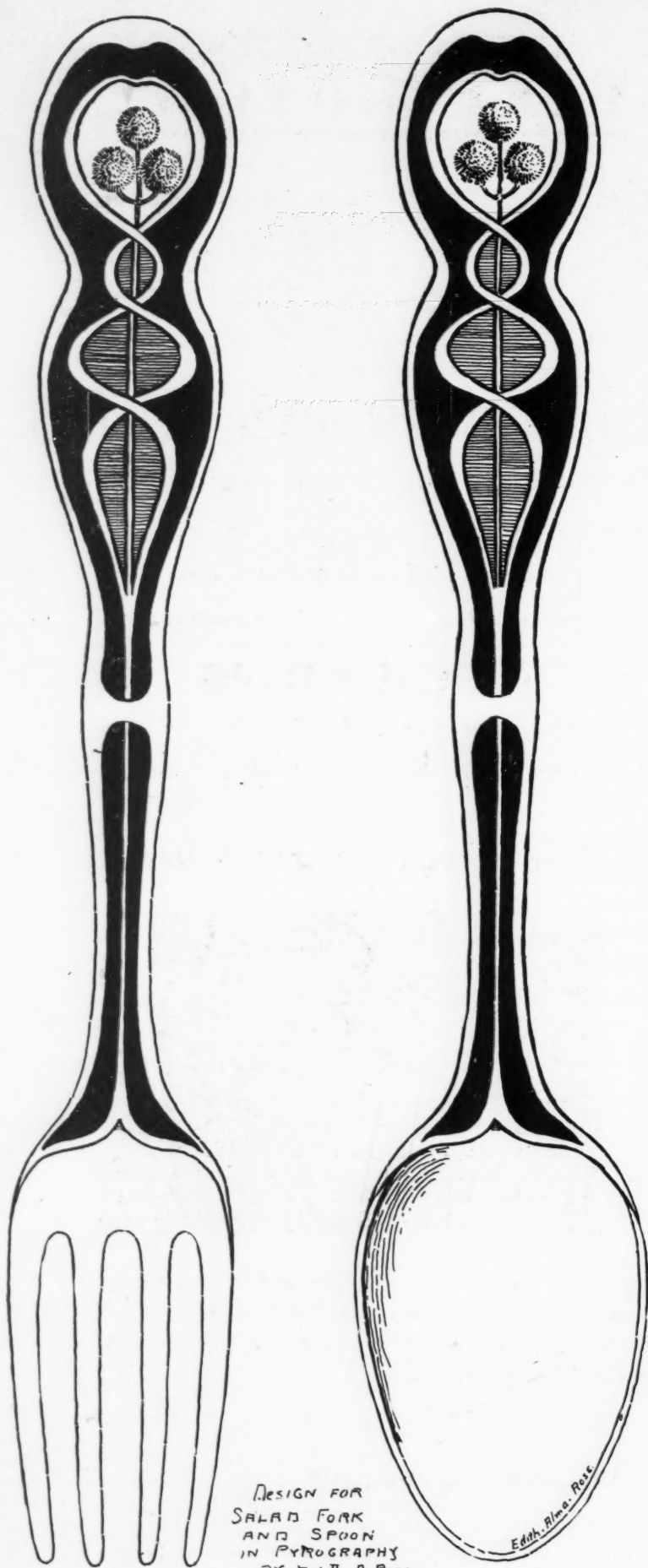
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